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## Research Article

**ABOUT THE COMPOSITE FEATURES  
OF THE TRILATERAL ART FORMS IN  
MODERN UZBEK, TURKMEN AND  
KARAKALPAK POETRY****Literature****Keywords:** literary link, literature, song, poetry, art form, three-line poetry, compositions.**Gaylieva Ogulbay Kurbanmuratovna****Teacher of the Karakalpak State University. City Nukus, Uzbekistan.****Abstract**

The article focuses on the typology and their synthesis of three-line poetry in the Uzbek, Turkmen and Karakalpak poetry. If we pay attention to the peculiarities of small lyrical art forms, we will realize that their appearance is based on a smaller version of the idea. Therefore in this paper paid attention for the literary critics' view – defines the theoretical point of view. Besides them, studied the three peoples' poetry's lyrical style, including in small art forms, the essence of a great work is explicitly expressed in poetic ways. When we look at the trios in these three national poetry in terms of their compositional structures, we find typological similarities. This phenomenon, in spite of the nationality poetry, undergoes corresponding process. Peculiarities of widespread phenomenon in our current literature are studied.

Along with the renewal of social life in our society, people have become aware of the environment as a result of changes in our culture, science, and literature. Artistic-aesthetic taste and idea of the literature began to develop on the basis of the wishes of modern times. In the literary literature, which is aesthetically pleasing to the people, which can raise the mood of the people, and the aesthetic pleasure of life, the reality of life is depicted in the emotional image, the reader will see the picture of life and the confidence in the future. That is why today, the views of the great literature and creativity are altered, and the reflection of vivid imagery and the way of explaining life's truths. As a result, our poets created new artistic heritage. As we know in the literature, trios - smaller lyrical genres, which are emerging in the literature, are the result of these studies. Therefore, in today's literary sciences, we aim to study the trios of the artistic literature in Uzbek, Turkmen and Karakalpak poetry, to investigate their compositional characteristics and typology.

Looking at contemporary world literature, a number of scientific studies have been conducted on poetic genres as well as smaller lyrical genres. For example, L.N.Konyukhova "Formalno-soderzhatelnymodifikatsiimonostixa v russkoy literature XX veka", in the Uzbek literature A. Hayitov researched "Traditions and Conflicts in the 90s Uzbek Poetry". (Tashkent-2009), U.To'ychieva "Artistic Measurements and Their Rituals in Uzbek Literature" (Tashkent-2001), K. Yulchiev studied "Poetics of Trinity and Third Poetry in Uzbek Poetry" (Ferghana, 2017), M. Amasahedov's "ShigirSungativeshahiranashaxsiet" (Ashgabat 2001), A. Mammedov "Shigirgo'rnushliveshekilulgamlari"(Ashgabat, 2010), in Karakalpak literature K.Orazimbetov's "The typology and evolution of art forms in the present Karakalpak lyric" (No'kis-2004), K.Jarimbetov "The genre peculiarities of the XIX century Karakalpak lyrics" (Nukus, 2004) and others.

If we pay attention to the peculiarities of small lyrical art forms, we will realize that their appearance is based on a smaller version of the idea. Therefore literary critic Q.Orazimbetov "Lyrical type is smallest in nature" [5, p. 61], – defines the theoretical point of view. Indeed, in a lyrical style, including in small art forms, the essence of a great work is explicitly expressed in poetic ways. Creator draws attention to the frenzy and essence of the idea. One of such subtle forms is trinity.

The three-dimensional form in the present Uzbek, Turkmen, and Karakalpak literature is a three-dimensional form of compositions. The poet will succeed in expressing his thoughts and intuitive thoughts in these three lines. In three lines, the idea ends. But the depth of content is preserved. Speaking of triplet forms, prof. K.Orazimbetov noted that in the Karakalpak poetry there are two types of three lines of poetry, "the first one consists of three lines of each line. Each of these poems is made up of three lines, with a few three lines of polarity together. The second is that there is only three lines, and it will be completed and independent poetic work." [1. 66]. At the same time, scientist K. Orazimbetov compares the triplet form with the poetry of the world literature, on the base of following books "Istoriya Vsemirnogo literaturnykh, v devyatitom", Tom III (1984), "Istoriya zarubezhnoy literatury kontsa XIX nachalo XX veka" (M. 1968), stated that triplet forms are seen in Italian literature as "tersina", "Sidjo" in Korean literature, and "hokku" [5, p. 66] in Japanese literature.

Comparing the theoretical definition of the triad in the Uzbek literature, when we got acquainted with K.Yulchiev's dissertation thesis on philological sciences "Poetics of Trinity and Third Poetry in Uzbek Poetry", Uzbek poets Anvar Obidzhon called "uchanok", Faruh Afruz as "tasbeh", and Abdulla Sher as "Hokku" [8, p. 15]. The scientist points out that "uchanok" is one of the most complete of the "triangle" genre among the top trios in Uzbek literature.

At the same time, the Uzbek literary critic K.Yulchiev writes about three types of poetry with the features of the genre and shape of the trilogy: "The Trinity is a poem of an independent genre with a specific form and content structure. The three-point band is part of an independent poem. Triplet forms are given superficial lines of reality, and in the three-letter poem, there is a more accurate picture. Triplet forms are given more in the three-dimensional poetry, if necessary, with comments, if necessary, in terms of the reader's thoughts, ideas, feelings, and feelings. In the triads, paradoxism and aphorism are strikingly brighter. In three-dimensional poetry, these features are not developed. ... Their work is weighty in three-letter poems. In the triad, words and symbols are tight, tight. His verses are in contrast to the three-letter poems" [8, p. 20]. The theoretical features of these three-poetry poems can be attributed to the three-dimensional poetry in the Turkmen poetry. In the Turkmen literature, the poem is called "Three Misral Sacred Songs." In Karakalpak literature, it is also used for three-letter poems.

The famous theoretician in Turkmen literature, O.Abdillaev, claimed that the trinity was called "tersina" in Russian poetry and appeared in the 20th century in Turkmen poetry through the

literary influence of Russian literature, a three-line bell-shaped poetry form, in Turkmen literature "uchleme" is a term used to describe it [1, p. 240].

When it comes to origins of the Trinity, all three folk literature writers have come from the folklore literature. For example, Professor K. Orazimbetov writes, "... the basis of the trio forms in our literature is found in Karakalpak folklore" [5, p. 16] according to Karakalpak folklori (V tom, Nukus, 1980).

In Uzbek literature scientist K. Yulchiev said "The trilogy poetry genre occurs in Uzbek folklore and pre-Islamic literary sciences" [8, p. 16], as well as one of the two poems of "Aprichnur" Tigin's "The trio" in the form of a "Irk bitigi" was written in the form of 1,7, 12,14, 21, 23, 30 poems" [8, p. 16] – the origin of the trilogy in Uzbek literature, - additions, folk songs.

In the course of the study, it was very similar when we compared the theoretical ideas about the great form of the Trinity in the three popular folk literature. So, they have a sense of harmony. When we look at their specific composition, we can understand typological similarities. For example, in poetry of the Uzbek literature the poet Guzal Begim wrote:

Boshimgatushayotgan//qorakunlarda  
Oppoq//ismingbilanyashadim  
Chayqaldi//ko'zimningqiblosi. [4, p. 23]

Inner feelings of lyric character is described in the style of contrast, "Qora kun" (Dark day) and "Oppoq ism" (Pure name) are placed against to each other. Thoughts are given in third verses of compositional structure of poem.

An element of inner likeness which is not typical of traditional style is appeared in this poem. The word "Kunlarda" (Days) which is given in the first verse corresponds to "chayqaldi" (Swayed) in the third verse. While the word "Isming" (Name) in the second verse is combined with the word "Ko'zimning" (Eyes) and it is made likeness of verses. The first verse of poem consists of 12 syllables and the second verse consists of 9 syllables. But the rhyme of the poem of Guzal Begim in trio is not typical of traditional style. Since free verses of poem, rhyme is used freely and special intonation is given to thoughts as well as it is created tone for poem. As a result the words such as: "Oppoq" (White) "Chayqaldi" (Swayed) immediately attracts reader's attention. With the aim of describing thoughts emotionally, poetess uses the style of inversion. Poetess describes "Qora kun" (Dark day) as the main characters' misery in metaphorical style, lyric character beliefs for future is expressed as "Oppoq ism" (White name) in the second verse. Metaphorical description has played a leading role in the third verse and combination of inner feelings and beliefs for future of poetess discovers perspective of new world.

Yuragimning //oqargan sochi  
tushib ketar//qo'lingdan bir kun  
daraxtlar ostidan//titrab o'tar kuz.

Poetess' poem is given in free verse and the first and second verses consist of 9 syllables, the third verse consists of 11 syllables. The second and third verses begin with small letters, the meaning of poem is described in the fantastic style. It is not accepted with our thoughts. In fact there is no any hair in the heart and it can not be hold with hand, we cannot feel autumn which passes under trees. But special attention is given to symbolism and "Oqargansoch" (Grey hair) means becoming older or elders. People cannot be young everytime, time will pass and you get older and older, it cannot be changed. "Autumn" means the exciting and intensive part of human life in this poem. Exactly "Kuz" (Autumn) means youth time and these thoughts are given in three verses of poem. Using inner likeness and consecution of thoughts are created the compositional whole. The words like: "Tushibketar" (fell) in the second verse and "Titrabketar" (Tremble), "Kun" (Day), "Kuz" (Autumn) are combined. From the point of composition, the poem is used in antithesis.

Uzbek poet Fahriyors' trio describes:  
Bahor hesh narsani esdan shiqarmas.  
Har safar gul qoyar  
har bir qabr poyiga [2, p. 27].

The humans' unforgettable part of life is youth time and youth time is described as "Kuz" (Autumn). Using repetitious like: "Harbinnarsa" (Everything) gives strong stress to thoughts. Except that "Harbinnarsa" va "Heshnarsa" (Everything and Nothing) are compared with each other and put parallel. As a result the idea between living and death is expressed in the poem. "Bahorqabr" (Autumn means Grave)

Now, in the 80's of the last century, the poet J. Isgaskanov wrote his three poems with the title "Японхаккулери неусатпа", titled "Yaponxakkularigao'xshatma". For example:

Ышқың сениң не деген ҳасыл!  
Көркиң көзим қуўантып турар,  
Сөнегөрме гүзги қуяшым! [10, p. 56].

in poetries, thoughts and emotions are combined in three lines. The poems of poetry are coined in the first and second verses of the verse, and the words "ishqing, ko'rkning" coincide with each other. Also in the second verse, the word "ko'zim" is used to mean the word "quyoshim" at the end of the third misconception. This is the composition of the poem's

Lets pay attention to trios in Karakalpak poems. Famous karakalpak poet B. Genjemuratovs' poem like:

Gunalisan'//suygenin' ushin-  
 pu'tkilo'mrin'//jandijollarda.  
 Atar tan'in'//-ku'l ha'm tu'tindir [3, p. 127].

is used in free verse and the first and third verses consist of 9 syllables and second verse consists of 10 syllables. Poem is written with inner likeness and "Su'ygenin"(Lovely) first verse, "O'mirin"(Life) in the second verse and "tan'in'" in the third verse correspond to each other. In the next line, these words are related to the word "gray and smoke", which affects the artistic function of the image. That is, the inner love of the lyrical hero, the romantic love, creates the image of a brave hero. The poet has often tried to portray this image as an antithesis.

Basically, a rhythm sounded in the poem. In three verses the first words are made in a special way, and they are urgent. As a result, we can say that all of these events arose from the artistic intuition of the poet. It defines the style of the poet.

The poet poet S.Ibragimov, in his triangles, was able to express his thoughts in a sparse way. For example:

Наҳақлыққа қарсы көллер сөйлейди,  
 наҳақлыққа қарсы таўлар сөйлейди,  
 бендеси сөйлемей тура алады [9, p. 98].

in the poetry, the expression of the prince was strongly understood, while the Karakalpak language does not obey the rules of the language, ie the poems are written in lowercase letters. He expresses the fact that nothing can endure injustice in life, even by the lakes and the mountains, by reviving the inexcusability of the word. However, if a person is to endure all difficulties, he is described in contrast. That is, talking does not. The poems of poetry consist of 11 bugs. The first and the second verses of the poem are used in parables. In the first and second verses of the poem, however, the rhymed rhyming is used to say "ko'llar so'zlaydi", "tog'lar so'zlaydi" and in the third verse, "rhyme" is a rhythm of rhythm, providing a compositional composition of poetry.

In Turkmen poetry, we can see artistic forms, such as the trios in Uzbek and Turkmen literature. For example, Turkmen poet NobatgulyRejebov calls his trios "uchleme":

Ozune //denlejek bolma//her kimi:  
 Besh barmagin// den bolanda// gadirdan,  
 Yumrugin// sheyle berk// duvulermidi? [6, p. 256].

The top trio is similar to traditional poetry in terms of external form. The reason is that the likeness is in the form of a b a, and each verse contains 11 syllables. The twisted pair of poem lines ensures the sound is heard. In poetry, the poet used rhetorical interpretation and rhetoric to describe the subtitle story.

The first verse is that the lyrical character of a good man, who sees all the people around him as he is and falls on them, can be understood by his words to his friend. The second verse describes the metamorphosis of all people as not being equal like the "five fingers". In the third verse, the idea of a lyrical hero is revealed. For this reason, the idea of good and evil in poetry was revealed by being in a rage. Poet N.Rejebov's following verses:

Atilan ok// alip dushdi// serchani,  
Inandi// gush:// gozlerinden // yilanin  
Yasandirlar oydup// gizgin // sechmani [6, p. 256].

are composed of 11 syllables, and in the form of likeness v g v. The correspondence in the poem of the words "serchany", "sechmani" makes it more powerful. An epic narrative in poetry is imprinted. For example, in the first verse of poetry, the epic imagery is given by allegorical interpretation. But the main character is expressed in litotes. In the first verse the word "serche" - is a simple, honest, dumb man. In the second verse the snake - an enemy image. In the third verse, he tried to explain the punishment of the honest man by the advent of the word "stupid arrow, sechmani". The main idea in the poetry is the contrastive relationship between the allegorical characters of "serche - sparrow" and "snake". The poet used the art pieces correctly to convey his ideas and thoughts (ok, sechme). From compositional side, it is in the form of antithesis - thesis - antithesis. This is the result of the creation of this poem in the first place.

The Turkmen poet, Gurbandurdi Sakhatdurdiev, also began his triad by calling for "uchlemeler". The poet:

Чох хикметлер бар сөз усады – арыфда,  
Хайсы дөвүр арша галса эдебият,  
Шол заманам бакы галар тарыхда [7, p. 60].

The trinity poem describes how the writers in their poems are more expressive, and the metaphors describe how the masterpieces are placed in the literary field, and the place where the poet always finds its place. The poems of poetry are compound 12 and 11. In the first and third verses, the words "arifda, tarixda" coincide, and composed poetry composition. Poetry by composition is in the thesis - thesis - synthesis.

The poet well describes aforementioned essence in the form of a triangle. For example:

Сөйүп  
Берип билмедик тербийәңи  
Берип билмерсиң сөгүп [7, p. 61] .

In the verses, the word "fathers" comes to our minds. It tells the story of how a person is educated on his or her own, and at the same time puts forward the idea that a child can not bring up the child in warfare and that the child will only be brought up in love.

Therefore, the poet exposes the essence of the idea of the three-dimensional poem. The poet used an antisense method to express those ideas. That is, "tarbiya bera olish va tarbiya bera olmaslik". In the first short poem of the poem, the word "сөйүп" coincides with the word "сөргүп" in the third meaning. The poetry is based on the free weight, and the number of lines is not equal. The first example is 2, the second is 9, the third is 7. But the rhythm of the poet's main task is to ensure the compositional composition of the poem. In compositional terms, poetry thesis - antithesis - synthesis.

When we look at the trios in these three national poetry in terms of their compositional structures, we find typological similarities. This phenomenon, in spite of the nationality poetry, undergoes corresponding process. Especially this phenomenon is widespread in our current literature. The reason for today's poetry does not include only the development of traditional forms, but also the literary influence of the developed European and Eastern literature. Therefore, Trios can be regarded as the unique form of artistic adaptation of the Oriental and Western literary programs of our literature today. This also means that current poetry is indicative of the broader opportunities in the field of art.

In conclusion, as a result of the development of poetic thinking in modern literary science, we find it necessary to investigate specific features in the future in our poetry as the shape of the newly emerged direction.

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